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[バイエル80番程度]

# 谷への道

Piano Arranged by Youshi Matsuyama

Moderately (なめらかに、よく歌って) ♩ = ca 94

久石 譲 作曲

Sheet music for "Valley Road" (谷への道) by Joe Hisaishi, piano arrangement by Youshi Matsuyama. The piece is in C major, 4/4 time, and is marked Moderately (なめらかに、よく歌って) with a tempo of approximately 94 beats per minute.

The score is divided into four systems, each containing two staves (treble and bass clef). The key signature is C major (no sharps or flats).

**System 1:** Labeled **A**. Chords: Cmaj7, Bbmaj7, Cmaj7, Bbmaj7. Dynamics: *p* (piano). Fingerings: 5, 1, 2, 5; 4, 5-4; 5; 4, 6, 2.

**System 2:** Labeled **B**. Chords: Cmaj9, Am9. Dynamics: *mp* (mezzo-piano). Fingerings: 1, 5; 2; 5, 1, 2.

**System 3:** Chords: Fmaj9, E7sus4, Dm7/G. Fingerings: 2, 3, 1; 3; 5.

**System 4:** Chords: Cmaj9, Am9. Fingerings: 5; 5, 2.

Bbmaj9

5

Am9

First system of musical notation, measures 1-4. The key signature has two flats (Bb and Eb). The melody in the right hand features a descending eighth-note scale in measures 1 and 2, followed by a half-note in measure 3, and a descending eighth-note scale in measure 4. The bass line in the left hand has a descending eighth-note scale in measures 1 and 2, followed by a half-note in measure 3, and a descending eighth-note scale in measure 4. Fingering numbers 1, 2, 3, and 1 are indicated above the right hand notes. A bracket connects the first two measures. A double bar line is at the end of measure 4.

C

Fm9

5

2

Cm9

Second system of musical notation, measures 5-8. The key signature has two flats. The melody in the right hand has a descending eighth-note scale in measures 5 and 6, followed by a half-note in measure 7, and a descending eighth-note scale in measure 8. The bass line in the left hand has a descending eighth-note scale in measures 5 and 6, followed by a half-note in measure 7, and a descending eighth-note scale in measure 8. Fingering numbers 1, 3, 2, and 1 are indicated above the right hand notes. A bracket connects the first two measures. A double bar line is at the end of measure 8.

Fm9

5

2

Dbmaj9

Third system of musical notation, measures 9-12. The key signature has two flats. The melody in the right hand has a descending eighth-note scale in measures 9 and 10, followed by a half-note in measure 11, and a descending eighth-note scale in measure 12. The bass line in the left hand has a descending eighth-note scale in measures 9 and 10, followed by a half-note in measure 11, and a descending eighth-note scale in measure 12. Fingering numbers 1, 3, 2, 3, 1, 3, and 4 are indicated above the right hand notes. A bracket connects the first two measures. A double bar line is at the end of measure 12.

1.

G7sus4

dim.

G7

First ending of musical notation, measures 13-16. The key signature has two flats. The melody in the right hand has a descending eighth-note scale in measures 13 and 14, followed by a half-note in measure 15, and a descending eighth-note scale in measure 16. The bass line in the left hand has a descending eighth-note scale in measures 13 and 14, followed by a half-note in measure 15, and a descending eighth-note scale in measure 16. Fingering numbers 5, 1, 2, and 3 are indicated above the right hand notes. A bracket connects the first two measures. A double bar line is at the end of measure 16.

2.

G7sus4

dim.

Dm7

G

mp

rit.

p

Second ending of musical notation, measures 17-20. The key signature has two flats. The melody in the right hand has a descending eighth-note scale in measures 17 and 18, followed by a half-note in measure 19, and a descending eighth-note scale in measure 20. The bass line in the left hand has a descending eighth-note scale in measures 17 and 18, followed by a half-note in measure 19, and a descending eighth-note scale in measure 20. Fingering numbers 5, 1, 2, and 3 are indicated above the right hand notes. A bracket connects the first two measures. A double bar line is at the end of measure 20.